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789 it in. He seizes as it swims ashore and throwa it back once more. This is repeated four times and causes the animal to 231 have no fear of water.

In former times great attention was paid to the training of young dogs.

### MEDICINES PERTAINING TO LOVE, MARRIAGE, AND CHILDBIRTH

832 *To Cause Love*

This medicine is applied by women to men, and by men to women.

Obtain a hair of the person whose love is sought, place with it one of the wooer's, and tie the two in a strip of birch-bark together with a morsel of octopus skin. This causes intense desire between the two. This medicine is usually personally applied by amorous youths.

A similar usage is to wear the two hairs next the stomach, hidden by a belt. Men, especially, do this to cause love on the part of girls whom they admire. An old Bella Coola mentioned that he had once had occasion to investigate the box of a Kimsquit man within which he found the tip of a land otter's tail, split, and containing two small tufts of hair, one the owner's, the other, his wife's. This ensured lasting devotion between the two.

*To Cause Love for Oneself*

A few years ago a certain *Kälotl* of Kimsquit used the following medicine to attract two sisters:

He made two figures, one representing a male, and the other a female. To each he tied birch-bark, octopus-skin, a few of his own hairs, and some obtained from the girls. Each figure was provided with sexual organs, and he placed them in position for sexual intercourse. This caused the two girls to desire *Kälotl* so madly that they almost became demented in their infatuation. Their mother, *Kwa·tsua*, suspected that *Kälotl* had been using something of the kind and searched his

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box during his absence. As soon as she had found the figures, she called in all the people, showed them her discovery, and suggested throwing them into the fire. Some objected, pointing out that if *Kălotl* had been using them, their destruction would cause his death. It was decided to test him, so no one told the lover that he had been found out, and he suspected nothing on his return. When he went into another house, *Kwa·tsua* placed the figures near the fire; immediately, *Kălotl* tried to lie down at the edge of the one near him, and was restrained only by some of the bystanders. This proved his guilt conclusively. *Kwa·tsua* washed the figures to destroy their power, which caused *Kălotl* to lose his desire to enter a fire, and at the same time destroyed the love of the two girls for him. 832

This medicine can be made only by a skilful carpenter; its real potency lies in the ingredients though the figures cause it to work more speedily.

*To Strengthen Virility*

This medicine is used by old men. 833

Catch a porcupine alive and cut out a quill from near its tail so that the blood flows freely. Prick the penis with the quill until the human blood mingles with the animal's. Potency follows at once. 886 825

*To Cause Conception*

A medicine was formerly known to cause a first conception, but it has been forgotten. A mother, however, who has just lost an infant, can ensure the birth of another by bringing a stone from the cemetery four days after her bereavement. If she leaves this beneath her bed for four nights, and then throws it away carelessly, anywhere, she will soon be pregnant. 842 789

*To Prevent Conception*

A medicine with this effect was formerly known but has been forgotten.

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(*a*) "The Beautifier." This is one of the appellations of the infant's patron, the otter, so-called because people adorn themselves whenever an Otter dance is given.
(*b*) Recorded as song VII D 16a, National Museum of Canada; singer, Jim Pollard. This song was composed for, and used during the *kusiut* season of 1923-4 at the initiation of *Lilituumlaix*, a female infant distantly related to *Q̓omānakwala*.
(*c*) A reference to Otter, the neophyte's patron. The significance is that chiefs have an opportunity to display, "open," their generosity by lavish giving at every Otter dance.
(*d*) The elaborate ritual of an Otter dance dispels grief. It was impossible to obtain individual translations for these two subdivisions.
(*e*) Referring to one of the dead man's ancestors. The theme changes, and is henceforth of the usual mourning pattern.
(*f*) Referring to the dead *Q̓omānakwala*.
(*g*) "The Loftiest." This is one of the many designations for *Nusq̓alst*, one of the dead man's crests.
(*h*) A reference to the expanding house described in the dead man's origin myth.
(*i*) One of *Q̓omānakwala*'s names.
(*j*) This is another name for *Nusq̓alst*. The meaning of the whole part is: *Q̓omānakwala* sits down within the expansible house on Mount *Nusq̓alst*. There is the added implication that he seats himself as does his supernatural namesake in the land above.

## Non-Ceremonial Songs

The Bella Coola are not an intensely musical people. Singing in unison is an essential feature of every ceremonial rite, but, when alone, an individual seldom bursts into melody from sheer *joie de vivre*. They have, however, a certain number of non-ceremonial songs, shorter and more diverse in theme than any of those previously recorded. The people themselves do not attempt to classify them, though they can conveniently be grouped in accordance with their themes. Some deal with love, others are sung jocularly at sight of certain birds or mammals, while a third class can only be described as miscellaneous. Still others accompany stories and games; these are included in vol. II, chap. V, and appendix B.

### Love Songs

Men sometimes compose songs which they sing, unaccompanied, to their lady loves. Occasionally, too, the maker of a popular one will teach it to his friends who will serenade the

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woman, he taking the leading part. Such songs are not private property. Women, likewise, compose songs about men, though these are usually of a mocking nature and are sung only by a group of girls when on a picnic or fern-gathering expedition.

*Man's Love Song(a)*

| | | | |
|---|---|---|---|
| *Källäpnoälto* | *oläsxeyo-ngwäs* | *maxmiläxmxsta* | *skäkwnxsdjinu* |
| If you went(b) | to *Seng*$^{w}$, | I would become a star, | I would capture you. |

| | | | |
|---|---|---|---|
| *Källäpnoälto* | *oläxuläsxdax* | *sxsläs-läxmxsta* | *skäkwnxsdjinu* |
| If you went | to the ocean, | I would become a bull-head(?) | I would capture you. |

(a) Recorded as song VII D 33c, National Museum of Canada; singer, Jim Pollard. This is said to be an ancient Bella Coola love song.
(b) The vertical lines indicate merely the end of a word group, not a clear subdivision as in ceremonial songs in which the services of an announcer are required.

*Man's Love Song(a)*

| | | |
|---|---|---|
| *Källäpnuältuq'* | *oläkoluhmyas* | *sxwäsxwaqwa(yials* |
| If you should go | to the land | of the bull-head, |

| | | |
|---|---|---|
| *älmäkwxnmsto* | *skämokmxinu* | *skäslixudjinu* |
| I would change myself to a kingfisher, | I would dive down, | I would eat you. |

(a) Recorded as song VII D 33a, National Museum of Canada; singer, Jim Pollard. The singer composed this song about 1900.

*Man's Love Song(a)*

| | | | |
|---|---|---|---|
| *Saiyalxamldinitsqwsaloks* | *aiyal'a* | *xaiyal'a* | |
| ? | *aiyal'a(b)* | *xaiyal'a(c)* | |

| | | | | |
|---|---|---|---|---|
| *Sänuxukomänläl-atsl* | *aldjudjudjx* | *aiyal'a* | *xaiyal'a* | |
| ? | her | *aiyal'a* | *xaiyal'a* | |

| | | |
|---|---|---|
| *W'ar-äyr-aqoyaalal* | *xaiyal'a* | |
| ? | *xaiyal'a* | |

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*sḥaqaḥkw'*: Goods collected by the relatives of a man when working on his commission as carpenter or other artisan in preparation for a potlatch.
*Sxa'sxem*: A short-legged person who tries to cross a river; name of a string figure.
*sxaq"*: That part of a house on either side of the central fire.
*Sxcitema*: 1—Sleep, a supernatural being. [513]
2—Sleep, intangible *kusiut* prerogative.
*sxisxnam*: Presents given to the one who leads a bride to her husband during a wedding. [585]
*Sxqwaaḥsxkwi*, "Dark-Shade": A supernatural being. [431]
*sx-pil*: Shadow.
*sxiqwmas*: Hammer, *archaic*. [412]
*sxkas*: Brother-in-law or sister-in-law.
*sxiamaiys*: Shaman's stick with power of life at one end and death at the other. [601]
*sxiwa*: Bloody grease that rises to the surface of the water when a seal is cooked.
*sxiy*: That on which a chief sits, that is, his ceremonial prestige gained by the distribution of much wealth. [283]
*sxkx*: 1—Caribou hide. [825]
2—Thong made of caribou hide.
*sxwem*: Chequer-work cedar-bark matting. [285]
*sxwskt*: Caribou.
*sxwx*: Love charm consisting of hair of the one desired mixed with other ingredients. [832]
*Sxwsila*: Supernatural being who causes nightmares. [828]
*sxwsts* or *sxwstsnalas*: Mortals, in contradistinction to supernatural beings.
*sxwstsaliktsta*: Body.
*sxwstsnalastam*: Assumption of human characteristics by mankind in the beginning of time.
*Sxwuxwukwimdu'a*: Professional name of a female berry-picker. [825]
*Sxwuxwukwnam*: Professional female berry-picker. [824]
*sxka*: Mountain goat grease.
*sxkalaya*: Castor.
*Sxkkal*, "What Has Been Divided": Village in the lower Bella Coola valley.
*Sxkla*: Son of the first settlers at Green Bay in the beginning of time. [825]
*sxmas*: Octopus.
*Sxnaakaks*: One of Raven's female Crow relatives. [386]
*sxqwasma*: Red rock paint.
*sxsia*: Singer's baton.
*sxulk*: Text. [823]
*sxlle-qaas*: Part of a river where there are rapids and projecting stones.
*stuix*: 1—Memorial-post, decorated with crest, erected near grave. [211]
2—Plain posts erected near grave to indicate major ceremonies performed by the deceased. [764]
*Stuxa*: 1—Village in the upper Bella Coola valley. [262]
2—Famous hunter mentioned in an ancient story.
*stutxum*: Dried dog salmon soaked in water.
*stutxsaiks*: Masked representation of a dead person in crest form.
*Sty'*, "Rainwater-Dripping-through-the-Roof": A supernatural being.
*sukwdi*: Black raspberry. [824]
*sulatu*: Ocean.